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PORTRAIT OF MISS MARY STORER, BY JOHN SINGLETON COPLEY

## PRINCIPAL ACCESSIONS

### A PASTEL BY COPLEY

**I**N the pastel portrait of Miss Mary Storer, just purchased, John Singleton Copley is represented for the first time in the permanent Museum collections.

The picture is typical of the artist's work in the earliest period of his career, when, in common with many of his older colleagues, he made constant use of the medium of pastel. The portrait is signed and dated 1765, which was the twentieth year of his age, when he was working ac-

cording to the traditions of his first teacher, Peter Pelham, of Boston, esteemed as a portrait-painter and engraver. Pelham married Mrs. Copley, our artist's mother, in 1747, ten years after that lady's arrival in this country from Limerick, Ireland, when the young artist was ten years old. The instruction which Copley received from his step-father, to which, of course, were added the promptings of his own genius, was his chief training at the time, for while there were other painters of local repute in Boston—Smiibert, Greenwood and Blackburn among them, none of them were qualified to teach the young man anything, although he was, no doubt, unconsciously influenced by their pictures to some extent. Copley is said to have considered this early period his best period in portraiture. Our painting was finished one year before the famous *Boy with the Flying Squirrel* was sent, without name or address, to Benjamin West, member of the Society of Incorporated Artists, with the request that he use his influence to have it placed on exhibition in London. This was ultimately done, it will be remembered, since the story is a familiar one, although it was contrary to the rules of the Society to exhibit works by any but members.

With regard to Copley's portraits of women, his biographer, Martha Babcock Amory, says:

"He had theories and principles about female attire that were carried out with a scrupulous elaboration, whose effect heightened the charm of the picture. The rose, the jewel in the hair, the string of pearls about the throat, were no accidental arrangement, but according to principles of taste which he thoroughly understood. The hair, ornamented in harmony with the full dress of the period; the fall of lace, shading the roundness and curve of the arm, were perhaps unimportant details in themselves, but conducing by their nice adjustment to the harmonious effect of the composition. Added to these, he delighted to place his subject among kindred scenes; sometimes we catch a glimpse, in the distance, of

garden or mansion; or at others of the fountain and the grove, the squirrel, that favorite of his brush, the bird and the spaniel—all treated with equal grace and felicity."

The Museum is fortunate in securing this example of Copley's work. It is thoroughly representative and is in very good condition. The darkening and yellowing to which oil paintings are subject does not occur in a pastel; so that this picture, no matter how many more important Copleys may be acquired, will retain its importance, since it gives us an opportunity to study the artist's use of color.

The frame, one of the so-called "Paul Revere" frames, is contemporaneous with the picture and is itself attractive in its quaintness.

AN ACQUISITION OF EARLY BRONZE ARMOR.—The Museum has recently acquired by purchase a small but valuable gathering of early bronze armor; in all six pieces—five casques and a corselet. The most important of these is a richly decorated casque with triangular crest, dating not later than the eleventh century B. C., which was excavated in Capua. This is one of the best of its kind and has already been pictured and described (von Duhn, *Annali dell' Inst.*, 1883, p. 188, pl. N). This type of casque is one of the rarest and most decorative of early head-pieces; it is referred to as "Celtic," but it typifies the later bronze age of the epoch known most satisfactorily from the contents of graves in the region of Hallstatt. The present form of head-piece, moreover, is best known from the find at Falaise in Normandy in 1832, when no less than nine specimens were unearthed from a single spot. These, however, were of simple form and lacked the elaborate embossed decoration of the present Italian specimen. The curious rods which are attached at the base of the transverse crest were fashioned for the support of some good sized ornament, probably in the shape of the wings of birds.

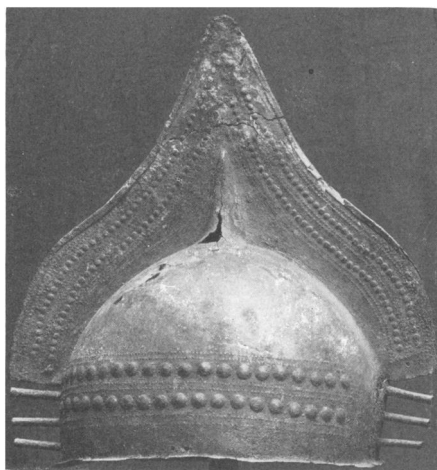
The corselet, excavated at Campo-

basso, is typically Greek in form; it is of excellent quality and its modeling of the naked chest is worthy of the best period of Greek, fifth century workmanship. From the same locality and of the same, or only slightly later date, is the casque with embossed ornament and heavy lateral buttons; it was evidently worn by an Italiote chief of high rank, since it shows traces of a golden

wreath or crown. It resembles closely a specimen discovered about 1880 at Olympia.

The remaining casques are from southern Italy and Sicily. Two of these are Roman of the second or third century, B. C., and the last, Sicilian, which although simple, is of the rare conical shape characteristic of an earlier period—probably the fourth century, B. C.

B. D.



## NOTES

**CORPORATION MEETING.**—The annual meeting of the Benefactors, Fellows in Perpetuity and Fellows for Life, who constitute the members of the Corporation of the Museum, will be held in the Board Room, on Monday, the seventeenth of February, at three o'clock P. M.

A report will be presented by the Trustees of their transactions during the preceding year.

**ATTENDANCE.**—The number of visitors at the Museum in December was unusually large, as the following table will show. The increase over the same month of last year was 13,930.

The total attendance for 1907 reached the highest figure of any year in the history of the Museum, except 1903 when

the Fifth Avenue Wing was opened to the public. Then the number was 802,900, while last year it was 800,763.

December 1906	December 1907
17 Free days. 23,826	17 Free days 27,588
9 Evenings. . . . 792	4 Evenings 719
5 Sundays. . . 21,845	5 Sundays 32,115
9 Pay days. . . 2,533	9 Pay days 2,524
<hr/> 49,016	<hr/> 62,946

**THE LIBRARY.**—One hundred and eleven books were added to the Library during December. Of these 10 were gifts. The readers numbered one hundred and ninety-five.

**THE BULLETIN** is indebted to Mr. W. C. Ward for permission to print his admirable photograph of Mr. Saint-Gaudens.